

THE ✦ NONCONFORMIST ✦ ✦ MUSICAL ✦ JOURNAL

A MONTHLY RECORD AND REVIEW

DEVOTED TO THE INTERESTS OF WORSHIP MUSIC IN THE NONCONFORMIST CHURCHES.

No. 26.

FEBRUARY, 1890.

PRICE 2D.
Annual Subscription : 2s. 6d. post free.

**NORMAN BROS. & BEARD,
ORGAN BUILDERS.**

Works :

Chapel Field Road, St. Stephen's Square,
NORWICH.

ESTABLISHED 1870.

Specifications, Estimates, Designs, etc., sent Free
on Application.

BOOKS FOR PREACHERS, TEACHERS, & OTHERS.

McLAREN.—*The Unchanging Christ*, and other Sermons. By Rev. ALEXANDER MACLAREN, D.D. Crown 8vo, cloth boards, price 5s., post free.

Rev. C. H. SPURGEON.—“We do not review such sermons as these, but enjoy them. Dr. McLaren we put in a niche by himself among those whom we admire and reverence. The only fault we ever find with any sermon of his is the fact that it comes to an end; we could wish the silver bell to ring on and on, for it never wearies the ear.”

Sword and Trowel.
“It is not possible to open a page without perceiving illustrations of his commanding power as an exponent of Divine truth.”

Christian World.
DUNCKLEY.—*Childhood and Youth*. By JAMES DUNCKLEY, Author of “A Saviour for Children,” etc. Illustrated by E. GOODWYN LEWIS. Crown 8vo, 342 pp., cloth boards, gilt edges, price 6s., post free.

“Teachers may read this book with advantage.”

Sunday School Chronicle.
“Mr. Dunckley's volume will take a high place among sermons to children.”—*British Weekly*.

DAVIES.—*Sacred Themes and Famous Paintings*. By Rev. DAVID DAVIES, Author of “Echoes from the Welsh Hills,” “Christ Magnified,” etc. Crown 8vo, cloth gilt, red edges, price 2s. 6d., post free.

“If we were members of the Royal Academy we should give Mr. Davies a commission to describe our paintings and interpret their meaning.”—*Freeman*.

MATHAMS.—*Talks with Bread-winners*. By the Rev. WALTER J. MATHAMS, Falkirk, N.B., Author of “Fireside Parables,” “Rough Sermons,” etc. Crown 8vo, cloth boards, gilt, price 1s. 6d., post free.

Rev. C. H. SPURGEON says:—“Mr. W. J. Mathams has homely and earnest style which secures him a hearing.”—*Sword and Trowel*.

COATS SHANKS.—*God Within Us*, and other Sermons. By the Rev. J. COATS SHANKS. Crown 8vo, cloth, red edges, price 3s. 6d., post free.

Mr. SPURGEON in the *Sword and Trowel* says:—“These sermons are excellent in matter and vivid in style.”

WOOD.—*Devotional Readings for the Day of Rest*. By Rev. J. R. WOOD, Upper Holway. Crown 8vo, cloth boards, price 2s. 6d., post free.

LONDON: ALEXANDER & SHEPHEARD,
21 & 23, FURNIVAL STREET, HOLBORN, E.C.

SACRED VOCAL MUSIC,
Composed by E. BUNNETT, Mus. D., Cantab.,

Organist St. Peter Mancroft Church, Norwich, the Festivals, and Corporation.

Easter Anthem , “If we believe.” Four Voices	... 4d.
Anthem , “I will magnify Thee”	... 3d.
” “I was glad”	... 3d.
” “The Lord hath prepared”	... 3d.
Twenty-four Hymn Tunes	... 6d.

SECULAR—VOCAL.

Song , “By the Wayside” (Soprano)	... 2s. nett.
(With Violin, Organ, or Harmonium Accompaniment, ad lib.)	
Part Song , “Spring.” Four Voices	... 3d.
” “The Rhine Maiden”	... 3d.
” “Beware”	... 1d.

LONDON AND NEW YORK:
NOVELLO, EWER, & CO.

Sunday School Teachers and Others should read

THE FREEMAN:

ORGAN OF THE BAPTIST DENOMINATION.

Each number contains:—

Dr. McLaren's Sermons, revised by himself.

Notes on the International Lessons, specially contributed by Dr. HARWOOD PATTISON, of New York.

And other useful and attractive features.

WEEKLY—ONE PENNY.

Office:—

21, FURNIVAL STREET, LONDON. All News Agents.

Established 81 Years.

THE BAPTIST MAGAZINE.

Editor—Rev. JAMES STUART.

“Mr. Stuart's programme for 1890 is a brilliant one.”—*Christian Leader*.

“A most attractive programme.”—*British Weekly*.

MONTHLY—PRICE SIXPENCE.

ALEXANDER & SHEPHEARD, 21, FURNIVAL STREET, LONDON.

Professional Notices.

MR. HERBERT ALDRIDGE (BARITONE).
For Oratorios, Concerts, Lessons, etc.—Address, South Street, Romford, Essex.

MR. GEORGE AYLMEY, BASSO-CANTANTE
(Pupil G. S. M.), for Oratorios, Concerts, etc.—Sherbourne Lodge, Doris Street, London, S.E.

MR. EDWARD BRANSCOMBE (Solo TENOR,
St. Andrew's, Wells Street). For Oratorios, Cantatas, and Miscellaneous Concerts.—Address, 37, Torrington Square, W.C.

MR. TREFELYN DAVID (TENOR). For Oratorios, Concerts, Miscellaneous, etc.—30, Devonshire Street, Islington, N.

MR. AERBERT EMLYN (Late Principal TENOR
Carl Rosa Opera Company). At liberty for Oratorio and Ballad Concerts.—Address, 47, Acton Street, W.C.

MADAME MINNIE GWYNNE (SOPRANO).
For Oratorios, Sacred Concerts, Organ Recitals.—18, St. Stephen's Avenue, London, W.

MISS EDITH LUKE (SOPRANO), Associate
Gold Medal, L.A.M., Leading Soprano, Christ Church, Westminster Bridge Road. For Concerts, Oratorios.—Letters c/o "MUSICAL JOURNAL" Office, 44, Fleet Street, E.C.

MISS KATE MILNER (CONTRALTO). For Oratorio, Operatic or Ballad Concerts, Lessons, etc.—21, Cromwell Grove, West Kensington Park.

MR. E. DAVIDSON PALMER, Mus. Bac. Oxon.,
gives Lessons in VOICE TRAINING and SOLO SINGING.—2, Highwood Road, Upper Holloway, N.

MR. ALEXANDER TUCKER (Principal BASS in
the City Temple Choir).—5, Eskdale Villas, Brixton, S.W.

MISS COYTE TURNER (CONTRALTO). For Oratorios, Concerts, Matinees, etc.—Address, 21, Alexandra Road, Finsbury Park, London, N.

MR. WALTER WELLS, BASS (Berkeley Chapel,
Mayfair).—Address, Warminster House, 15, Tytherton Road, Upper Holloway, N.

MADAME CLARA WEST (SOPRANO), MISS
LOTTIE WEST (CONTRALTO).—Of the Crystal Palace, London and Provincial Choral Societies' Concerts, etc.—24, King Edward Road, Hackney, London.

MISS MURIEL WOOD (SOPRANO) of St.
James's Hall, Crystal Palace Concerts. For Oratorios, and Ballad Concerts, Lessons.—11, St. Margaret's Road, Brockley.

DR. F. J. KARN, Mus. Bac., Cantab., Mus. Doc.,
Trinity College, Toronto; L. Mus. T.C.L., gives lessons personally or by post in HARMONY, COUNTERPOINT, FUGUE, ORCHESTRATION, ACOUSTICS, etc., and prepares for Musical Examinations. Great success with candidates. Latest passes in 1889: Intermediate Mus. Bac., London, Dec. 1889; Mus. Doc. and Mus. Bac. T.C.T.; L.R.A.M.; A. Mus. and L. Mus. T.C.L.; F.C.O., and A.C.O., Tonic Sol-Fa College; R.A.M. Senior Local. Honours: Gold Medalist, etc. Full list of successes on application. MSS. corrected and revised. Terms very moderate—70, Park Road, Haverstock Hill, N.W.

HARMONY and COUNTERPOINT, by post,
1s. 6d. per lesson. Very successful with beginners. References to pupils. Exam. preparation.—Organist, 24, Altom St., Blackburn.

MISS ANNIE RICHARDSON (SOPRANO),
Pupil of Miss Bessie Cox, requires Sunday Engagement in Church or Chapel. Permanent preferred.—Address, 22, Union Square, London, N.

MUSIC COPYING of every kind done neatly and
quickly, also TRANSPOSING.—Address, X Y.Z., Rothesay, St. Albans.

TO COMPOSERS.—SELECTIONS of WORDS
for SONGS sent on approval, by Author of various Songs now before the public. Moderate terms.—Address, Lyrics, Abercorn House, South Norwood.

Reprinted by Request. Second Edition. Now Ready.

"The Duties and Responsibilities of a Choir,"

BY E. MINSHALL.

Reprinted from THE NONCONFORMIST MUSICAL JOURNAL, in Pamphlet form for Distribution amongst Choirs. Price 1d., or 9d. per dozen.

NONCONFORMIST MUSICAL JOURNAL OFFICE,
44, FLEET STREET, LONDON, E.

UNIVERSITY OF TRINITY COLLEGE, TORONTO.

THE CHURCH OF ENGLAND UNIVERSITY OF UPPER CANADA.

ANNUAL EXAMINATIONS for the Degree of BACHELOR OF MUSIC, will be held simultaneously in TORONTO and LONDON. Women are admissible to these Examinations.

For particulars, apply to Rev. E. K. KENDALL, D.C.L., Registrar for England, Southsea.

SOME TRUST IN CHARIOTS!

ANTHEM with TENOR or SOPRANO SOLO.

By R. T. CLARK-MORRISON.

Easy and Effective. Price Twopence.

NOVELLO, EWER, & CO., LONDON.

SONGS.

BY E. MINSHALL.

From Death to Life... .. 2s. nett.

A Little Maiden of Years Ago 2s. "

Under the Old Oak Tree 2s. "

JUBILANT MARCH FOR PIANOFORTE

1s. 6d. nett.

May be had at the Office of

THE NONCONFORMIST MUSICAL JOURNAL,

44, Fleet Street, London, E.C.

F.C.O.—The "COLLEGE" PEDAL AMERICAN
ORGANS are the only Instruments at which an Organist can find himself "at home." Built to any specification. One, two, and three Manuals. High-class Testimonials.—Prices, etc., of the Makers, Ed. Snell & Co., 32, Ledbury Road, Bayswater, W. Established 1864.

Now Ready.

PRICE THREE HALF-PENCE.

"HUDDLESTON,"
THE PRIZE TUNE
TO

"I think when I read."

AND

"KIRKWALL,"
TO

"Press on, press on!
A glorious throng."

COMPOSED BY

ARTHUR BERRIDGE.

Also by the same Composer,

Dedicated by Special and Gracious Permission to H.R.H. the Princess of Wales,

ST. ALBAN'S FESTAL MARCH.

"Won universal favour . . . well suited for sacred or secular festivals."—*The Graphic*.

"A bright and stirring composition."—*Western Daily Press*.

"A very good march."—*Nonconformist Musical Journal*.

PIANO SOLO, OR WITH PEDAL OBLIGATO FOR ORGAN.
Post Free, 1/6.

TOQUE BLEUE GAVOTTE.

"A bright and sparkling gavotte, with a very graceful trio."—*Amia Record*.

"This is a very pretty and easy gavotte."—*Nonconformist Musical Journal*.

PIANO SOLO, 1/6. PIANO AND VIOLIN, 2/0. Post Free.

TEN SCRIPTURE SENTENCES Set to MUSIC.
With Accompaniment for Organ or Pianoforte. 4d.

The words are selected for their appropriateness, and each setting is short; thus one, or more, may be sung by a Choir while the special collection or weekly offering is being taken.

"The music is simple, bright, and melodious." } *Nonconformist Musical Journal*.

"Specially suited for small choirs." }

"Nos. 1, 3, 5, 6, and 7, in particular, are really beautiful."—*Amia Record*.

"These sentences are good, and evince considerable musicianship on the part of the writer. We can heartily recommend them to moderately advanced choirs."—*Yorkshire Musician*.

TO BE OBTAINED AT THE OFFICE OF THIS JOURNAL.

THE NONCONFORMIST MUSICAL JOURNAL:

A MONTHLY RECORD AND REVIEW.

Devoted to the interests of Worship Music in the
Nonconformist Churches.

EDITED BY E. MINSHALL,

Organist and Director of the Music at the City Temple,
London, E.C.

PUBLISHED THE FIRST OF
THE MONTH,

Price 2d.

YEARLY SUBSCRIPTION,

Post free, 2s. 6d.

Editorial, Publishing, and Advertising Offices—

44, FLEET STREET, LONDON, E.C.

CONTENTS.

	PAGE
NEW TUNES	19
CHOIR AND CONGREGATION (<i>concluded</i>)	20
GOUNOD'S FIRST COMPOSITION	21
TESTIMONIAL TO MR. A. J. HAWKINS	21
MUSIC AT MILTON CONGREGATIONAL CHURCH, HUDDERSFIELD	22
THE ORGAN AS A SOLO INSTRUMENT IN THE ENGLISH PRO- TESTANT CHURCHES	23
NONCONFORMIST CHURCH ORGANS — Christ Church, West- minster Bridge Road, London, S.E.	25
NONCONFORMIST CHOIR UNION SOIRÉE	26
REMINISCENCES OF AN ORGANIST	27
MUSICAL TALENT	29
FALSE NOTIONS ABOUT SINGING	29
ECHOES FROM THE CHURCHES:— Metropolitan	30
Provincial	30
CORRESPONDENCE:— Church Concerts and Parish Rates	31
Mus. Doc. Degree	31
REVIEWS	32
TO CORRESPONDENTS	32
STACCATO NOTES	32
ACCIDENTALS	32

New Tunes.

New tunes are very frequently a "stumbling-block" and especially a cause of offence. They have brought about the dismissal of many an organist, and upset the temper of the members of the congregation.

Many people are quite content with a *répertoire* of about twenty tunes, which are sung over and over again as in the days of the old barrel-organs. Others are constantly begging for new ones to be introduced every Sunday, that a little freshness and variety may be imparted to the service. Between the two, the organist's position is occasionally a very delicate one.

In those churches where a hymn-book with tunes already fixed is used, the responsibility rests with the minister, as he selects the hymns, and the tunes follow as a matter of course. If he is not musical, and has no one near at hand to advise him, his selection of hymns may possibly necessitate singing three new tunes at one service! This, we admit, is hardly likely to happen, as a prudent man would see to it that such an unfortunate arrangement was avoided. But complaints are made that unsingable tunes are often wedded to popular hymns. We might point out several instances of this. The question is: Are these hymns, which have been favourites for generations, to be given up; or must the congregation endeavour to scramble

through an unmelodious and chromatic tune, with the hope that by constant repetition it may ultimately become familiar? We are not surprised to hear loud murmurs if the latter is insisted upon.

Where a separate tune-book is used, the duty of fixing the music to the hymns falls upon the organist or choirmaster. It is certainly desirable, and it ought to be interesting to the congregation (as it assuredly is to the choir), to introduce new tunes occasionally. Much depends upon local circumstances, but speaking, generally, one new tune a Sunday is as much as should be attempted.

Experience and discretion are needed in the selection of a new tune. It should have plenty of "go" in it. It should be melodious, boldly harmonized, and within reasonable compass. Who ever heard of persons who could not sing (provided they really tried) *St. Ann's* or *Farrant* amongst the old tunes, or *Hollingside* or *St. Gertrude* amongst the modern ones? A tune that has the appearance of being a complicated exercise in harmony (which is probably considered clever by the mistaken composer) should be strictly avoided. We have seen tunes which it would be impossible for a well-trained choir to sing without repeated practice. Such tunes are sufficient to ruin congregational singing. The rare notes of the nightingale or the thrush are very beautiful, but the humble hedge-sparrow cannot boast of the ability to produce such music. Similarly, some of the tunes in our various tune-books are charming compositions, but they are far beyond the capabilities of the majority of our congregations. For a tune to become popular it must be moderately simple, and let it be distinctly understood that though simple it need not be necessarily commonplace, as some may imagine. The *Old Hundredth* and *Tallis*, and many more tunes of the same character are simple enough, but they will outlive all complicated and over-harmonized tunes that are frequently met with.

What can be more inspiring and encouraging to pure religious feeling than for a large congregation all to join heartily and melodiously in the singing of hymns? They therefore ought not to be robbed of this pleasure by the introduction of over-elaborated and unmelodious tunes.

We are indebted to many friends for kindly interesting themselves in trying to increase the circulation of the JOURNAL this year. One gentleman in the west of England sent us six new subscribers; others have sent three and four each. While we have reason to be very gratified by the generous reception given to the JOURNAL during its two years' existence, we are naturally anxious that its influence should extend further. It is in the power of organists, choirmasters, and choir secretaries to do much for us. By bringing the JOURNAL before the notice of members of the choirs and the musical members of the congregations, they will probably secure new subscribers. We therefore appeal to these gentlemen to thus assist us. We will gladly send (carriage paid) specimen copies for distribution. We hope to receive many early applications.

THE Annual Festival of the Nonconformist Choir Union at the Crystal Palace is to take place on Saturday, June 7th, at 4 p.m. The following are the choral pieces selected to be sung on the occasion:—"The Son of God goes forth to war" (Sullivan), "The glory of the Lord" (Goss), "Round about the starry throne" (Handel), "The Lord is my Shepherd" (Macfarren), "O clap your hands!" (Stainer), "O Lord our Governor!" (Gadsby), "We never will bow down" (Handel), "The Belfry Tower" (Hatton), "The Potter" (Gaul), "Now by day's retiring lamp" (Bishop), "Drops of rain" (Lemmens), "Song of Spring" (Silas). The renowned Crystal Palace Orchestra will play several pieces, and there will be an organ solo. Mr. E. Minshall will conduct, and Mr. J. R. Griffiths will accompany. The book containing the music will be ready about the 2nd inst. in either notation, price 1s. They are only supplied to those choirs who intend to take part in the festival. Early application should be made to the hon. secretary Mr. T. R. Croger, 114, Wood Street, E.C.

WE have had several communications from country choirmasters expressing with much regret their inability to get their choirs to take part in the Festival of the Nonconformist Choir Union at the Crystal Palace, on June 7th, on account of the expense. The cost ought not to be very much to choirs coming from places within 100 or 150 miles of London, as the book of music costs one shilling only; and the railway fare to London should be reasonable, as the various companies, we understand, issue very cheap return tickets. Railway tickets from London, including admission to the Palace, are provided free. We suggest several methods of meeting the expense:—

1. We presume the churches usually give their respective choirs a day's "outing" in the summer (if they don't they ought to). Let this be the holiday, and the church pay the expense.

2. Wealthy members of the congregation might be requested to subscribe to send the choir to the Festival.

3. The choir could repeat the concert in their own church, and thus raise the necessary money.

4. Should the above methods not bring in sufficient to meet the whole expense the members of the choirs would no doubt contribute something themselves.

To metropolitan choirs the book of music is the only expense. They ought, therefore, to enter very heartily into the work of the Union.

WE are always glad to receive reports of musical services, concerts, etc.; but we must ask correspondents to be kind enough to send them as early as possible after the event. Several friends sent us in January, reports of concerts which took place in November! Musicians, of all persons, should be well up to time.

ALTHOUGH Trinity University, Toronto, is under the control of the Church of England in Canada, its musical examinations and degrees are open to

candidates of any denomination who can produce satisfactory testimonials as to moral character and good general education. We are informed that the next examinations will be held in Easter week.

WE are glad to find that our offer of a prize of three guineas for the best Festival Anthem is exciting considerable interest. Compositions must be sent in not later than the 10th inst. We hope to announce the name of the winner in our next issue.

Choir and Congregation.

BY ALFRED SMITHER.

(Concluded.)

Good choral singing and good congregational singing are two very different things. In the present state of music in our Congregational Churches there is not the opportunity, even if there were the possibility, of attaining perfection in both. Under existing circumstances we can no more compete with cathedral music than we can with cathedral architecture. If it is possible for our choirs to sing music which is beyond the power of our congregations to do justice to, it is equally possible for our congregations to give a rendering to certain hymns—the *Old Hundredth*, for instance—which no choir can hope to approach in majesty, power, or even pathos. It is well to bear this in mind when considering their relative positions. But there is one direction in which something in the nature of a compromise may be brought about, which will allow of good singing in both styles being attained, and if our Dissenting communities are really in earnest about improving their music, they must be prepared to open up a new departure and allow their choirs to sing to them a little more. The arguments in favour of this latter course are manifold; the arguments against it spring chiefly from a more or less developed prejudice—an ounce of which, however, will outweigh a ton of reason. During the whole period of my connection with Church Music in one form or another, I have tried in vain to discern the reason why the same congregation which will listen with exemplary patience to a prayer, is struck with horror at the impiety of listening to an anthem. Yet most of these good people are much more capable of leading others in prayer than of following in song. The prayer, also, to which they listen, may suffer from a delivery which we somewhat euphemistically term nasal, its dimensions may be abnormally long, it may consist almost exclusively of repetition, it may contain many a solecism, it may be comprehensible only by the Almighty Himself; and, lastly, it may be uttered by an individual who is believed to be a thorough humbug—but in every assembly of Dissenters it will command an audience, silent and respectful; and no mortal dare breathe a word against the custom. With the much more innocent anthem things are different. With none of these blemishes to recommend it, it is condemned literally without a hearing. I am not speaking now of the so-called congregational anthem, which is often neither one thing nor the other, and which is to me as great a perplexity as a Conservative working-man, but I am

referring to the highest known class of sacred music, that of Handel, Haydn, Mozart, Beethoven, and Mendelssohn, and many others whose names do not occur in our collections. Why should not our Nonconformist choirs possess the anthem repertory of Westminster Abbey? I believe it is for the simple reason that they would not be allowed to use it. Yet, why should they not? Is the music impious? Does it really invoke the Devil? Have we no choristers capable of singing it, no organists or leaders capable of imparting its true interpretation to our choirs? Any one who has had the smallest experience of Parish Choir work knows the difficulty of getting up an ordinary festival anthem, the drudgery of teaching his national-school choirboys by ear, and the uncertainty that when the time of its performance arrives, it will be got through without a total collapse. Now our mixed choirs of adult voices should not present this difficulty, nor occasion this anxiety. They are too accustomed to sing without rehearsal. Many of them are fair, some are excellent musicians, to none of them should it be necessary to teach their part of an anthem by ear, yet this is the case with ninety-nine out of every hundred members of a Parish Church choir. Our average choirs are in a much better position than these to perform really good music, and if they only had the sanction of the churches in doing so freely, as a part of divine service, they would, I feel convinced, rise to the occasion, and there would be no limit to the height to which our Nonconformist music might be elevated. Choir practices would become obligatory, general, regular, and attractive; spasmodic rehearsals for occasional concerts would be obviated, and the keen objection of good choristers to turn out in all weather to practise *Rockingham* and *St. Ann*, no longer urged. Doubtless the consciences of many of our sterner church members would need a little preliminary cauterizing, but I am confident that on the whole congregations would soon accustom themselves to following in heart the words of an anthem of praise as easily as they now follow a prayer of supplication.

Gounod's First Composition.

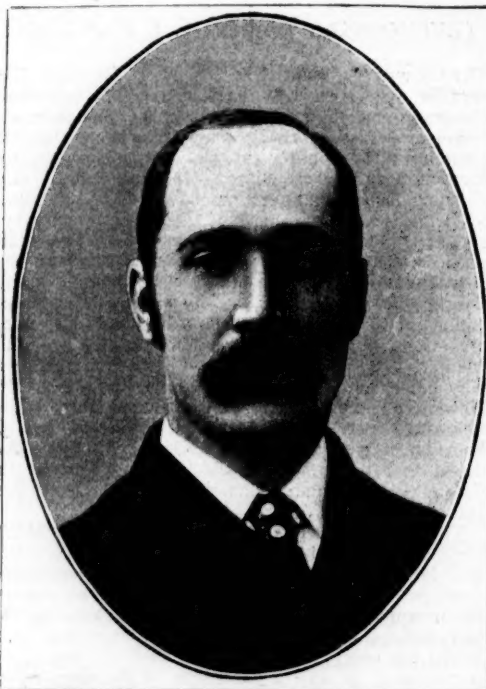
THE following story is told about the beginning of Gounod's career as a musician:—Gounod's parents did not at all fancy his taking up music. They took counsel with the head master of the school which their son attended, with the following result: "Your son become a minister? Never, sir," replied the master. "He has a decided aptitude for Latin and Greek." The next day Master Charles was called into M. Poirson's study. "Well, sir, they tell me you've been caught writing music." "Oh, yes, I want to be a musician." "You a musician? Why, that's no profession at all! But here is some paper and a pen. Write me a new air on the words from 'Joseph': 'Scarcely emerged from infancy.' Then we shall see what you can do," said the professor, delighted at the cleverness of his device. It was the noon recess; before the bell rang to resume studies, Gounod was back with his page black with crotchets and quavers. "What, already?" said the professor; "well, sing it!" Gounod sat down at the piano and sang, and the tears soon began to gather in the head master's eyes. He embraced his pupil and exclaimed: "Ma foi! let them say what they please, you shall study music."

TESTIMONIAL TO MR. A. J. HAWKINS.

THE summary dismissal of Mr. A. J. Hawkins, the organist, and his choir, by the deacons of Finsbury Park Congregational Church in July last has excited much comment and indignation in many of the Nonconformist Churches throughout the country. It was suggested, by some of those best acquainted with every detail of the unhappy dispute, that a testimonial should be presented to Mr. Hawkins as a mark of esteem and sympathy, and as a protest against what appears to disinterested parties to have been a very unjustifiable action on the part of the deacons. The appeal was responded to by the members of the choir, and by some of the congregation, also by Mr. Hawkins's friends and brother organists in the Metropolis and various parts of the country. The sum raised was sufficient to purchase a very handsome gold watch, on the back of which Mr. Hawkins's monogram is engraved. Inside there is the following inscription: "Presented to Mr. Alfred J. Hawkins, by a few well-wishers, Dec. 30th, 1889." An illuminated framed address, which was not ready at the time of the presentation, has since been handed to Mr. Hawkins.

The presentation took place at the Young Men's Christian Association, Finsbury Park, on Dec. 30th. MR. MINSHALL (who at the request of the committee made the presentation) said he need not give a history of the unhappy dispute, as the facts were well known. He had often quoted the Finsbury Park Chapel choir as a model for energy and general efficiency. But when last summer he saw a paragraph in the newspapers announcing the sudden dismissal of the choir and suspension of Mr. Hawkins, for a moment his faith in the choir was considerably shaken, for he could not imagine any body of deacons taking such very strong measures except for a very grave offence. From Mr. Hawkins he ascertained his version of the dispute, and in order that he might form a correct opinion he (Mr. Minshall) endeavoured to find out what the deacons had to say on their side, but they declined to make any statement. He had read all that had appeared in print in reference to the quarrel, and as a perfectly disinterested person he was bound to say that he felt the deacons had acted most unkindly, not to say unjustly, towards Mr. Hawkins and his choir. Moving about amongst the churches in various parts of the country, he found this was the general opinion. For Mr. Eynon Davies he had always had a great respect, but in this matter Mr. Davies had acted with great want of judgment. Instead of rushing to the post-office to telegraph his verdict upon an *ex parte* statement, it would have been wiser to have returned home at once, and inquired into the dispute. Had he done so, and employed his time in the train in preparing a sermon from the text, "Blessed are the peacemakers," in all probability the dispute would have been amicably settled. Mr. Hawkins was the greatest sufferer, and his many friends were glad to testify their sympathy with him. In conclusion, Mr. Minshall handed the watch to Mr. Hawkins, and on behalf of the subscribers expressed the hope that great prosperity might attend his future career.

MR. HAWKINS, in reply, said he felt quite at a loss to express his surprise and pleasure at the splendid gift. He felt that to a great extent it compensated him for the treatment he had received from Mr. Davies and his business men. It was a great satisfaction to him to know that so many of his brother organists had contributed to the fund. As long as he was spared to work for the art he loved, he should always strive to continue to deserve the confidence and good-will which the testimonial represented. To those subscribers who were absent, as well as to those present, he wished to return his heartfelt thanks.



Music at Milton Congregational Church, Huddersfield.

PROGRESSIVENESS and thoroughgoing earnestness seem to have been the watchwords of this popular church from the beginning. It arose from its founders being moved by the spirit of liberty, freedom, and progress in matters theological; and in the church and schools which they founded they had an eye to progress architecturally. In the services of the church, especially the musical portion, they had regard for the spirit of the times. The results have proved the wisdom of the founders, for few churches can record such great success in so short a time, achieved under so many difficult circumstances.

The church, which was opened in June, 1885, is an admirable specimen of modern ecclesiastical architecture, built in fourteenth-century Gothic style, in the form of a cross, with chancel to the east, transepts, and aisles supported on arches, and having a tower. Internally the church (which has a gallery at the west end, over the vestibule at the entrance) has a very pleasing appearance, and is comfortably pewed. The sittings are entirely free and unappropriated. In the chancel are the choir stalls, two on each side. In a recess on the south side is the organ, a neat and very fine instrument, built by Messrs. James Conacher & Sons, of Bath Buildings, Huddersfield. Though the organ is in this recess, the sound is not suppressed at all, but finds its way through pipes in a large arch in the chancel and two smaller arches open to the south transept. The action of the organ is on the electro-pneumatic system,

which is found very advantageous in the promptness with which the various parts of the instrument respond to the organist. There are twenty-eight speaking stops in the organ, and it is blown by a hydraulic engine. The console is placed in the centre of the chancel, behind a beautifully carved oak screen, forming a kind of reredos at the back of the communion table. The screen only extends to the width of the open space between the two rows of stalls, so that the organist has a good view of the singers on both sides of the chancel, whom he faces.

The church is exceedingly fortunate in having the services of an exceptionally efficient choir and choirmaster, and their services have always been highly appreciated. Equally fortunate is the church in the possession of Mr. Ben Sykes, a most accomplished musician, as organist. Mr. Ramsey Bower (whose likeness we give above) has been the voluntary choirmaster from the formation of the church, and many of the thirty members forming the voluntary mixed choir joined with him at the time. Mr. Bower holds several tonic sol-fa certificates, is well acquainted with the old notation, and has been a very successful singing-class teacher as well as choirmaster. The church is indebted to him for introducing into the services music out of the old-fashioned beaten track, which meets the rapidly growing taste of the public for high-class music in their worship. Whenever any new departure has emanated from the choirmaster or choir, it has always been submitted to the vote of the church to say whether it should be adopted, and the congregation, progressing with the times, and pleased by the efficient rendering of the music, have generally endorsed the proposals. On the other hand, the choir have always shown real interest in the church, the schools, and the organizations connected therewith. The latest illustration of this was shown by the fact that at a bazaar held a few months ago, to reduce the debt of £5,000 upon the buildings, the choir stall raised over £300, out of nearly £2,000 realized. Many members of the choir are very efficient soloists, and the leading soprano is a medallist of the Royal Academy of Music. These members are in much request for concerts and entertainments for various objects in the town and surrounding districts, and the choir, as a whole, take their part in giving the popular concerts at the Town Hall, in addition to concerts and entertainments in connection with their own church. Thus the choir of Milton Congregational Church has come to be well recognized as by far the most capable and efficient mixed choir in the district.

Visiting the church on a recent Sunday evening, we found a congregation assembled, filling nearly all the sittings, and that, though between five and ten minutes were wanting to half-past six, the time for the service to commence, Mr. Sykes was playing the opening voluntary. Inquiry elicited the information that the custom of Mr. Sykes is to be in his place at the organ about twenty minutes before service time, and, while the congregation take their seats, to play a voluntary and also a

well-known solo from an oratorio, or a sacred song of the best type, such as "O, rest in the Lord!" or "The Lost Chord." The custom is an excellent one, particularly as, at the evening services, there are generally large congregations, and many put in an appearance early in order to get a seat in a good position. On this occasion, however, as the communion was to be administered at the close of the service, the organist only played one piece, viz., the Andante with variations from Spohr's "Notturmo" for wind instruments, op. 34, which was very skilfully performed.

Of the thirty members of the choir, about ten were absent on this occasion, and the bass section was consequently light, and the trebles rather strong.

The service was opened with the chanting of the Hundredth Psalm to Humphreys in C. The choir showed admirable quality of voices and perfect intonation, and the pointing of the words to the simple music was unanimously correct and effective. The congregational singing of this chant was not very hearty, nor were there many who sang anything but the air. Mr. Sykes played the accompaniments with a true spirit of joyfulness, and with nice variety to suit the words. He has due regard for the voices, showing care to support and not to overwhelm the singing.

The congregation, still mourning the sad death of their beloved pastor, the Rev. J. T. Stannard, under whose ministry the church was formed, have not yet selected a successor. The minister for the day was the Rev. J. Upton Davis, a sturdy veteran, who offered the prayers and read the lesson in a very clear voice and earnest and reverent manner. After his first short prayer, Dr. Watts's hymn, commencing with the line, "Give me the wings of faith to rise," was sung to F. G. Baker's good and appropriate tune called *St. Saviour* (No. 377 in the "Bristol Tune Book"). This was sung with more heartiness by the congregation, and more part singing was noticeable. The choir led tastefully. When the lesson had been read, the Lord's Prayer was chanted in four-part harmony, with subdued tones, in an exquisite manner, so much so that there could be little wonder that few of the congregation joined audibly, but were content to listen to the choir, and join in spirit. This was followed by the chanting of a portion of the second and third chapters of Proverbs, to a very nice chant, by the Rev. W. H. Havergal (No. 114 in Joule's Collection). The Beatitudes were then said by the minister, and a response to each was sung almost exclusively by the choir, to a chant by the Earl of Wilton (Joule's "Miserere"). The second prayer was offered by the minister, after which Faber's hymn, commencing, "Dear Jesus, ever at my side," was sung. The tune *Eagley*, by J. Walch (No. 361 in the "Bristol Tune Book"), is one of much melodic beauty and effective harmony, but the rhythm of the music does not suit the rhythm of the words. Nevertheless, the hymn was sung with impressive devotional effect by choir and congregation, and it was accompanied with many distinctive features of beauty and power, entirely in keeping with the words, and, as it were, illu-

minating them, and adding to the sweetness of them.

The service had been shortened, one lesson and the anthem being omitted, because the minister desired a little extra time for his sermon, which was directed mainly to the young. This was rather unfortunate for the purpose of this sketch, as a description of the rendering of a good anthem would have made it a more complete account of the ordinary Sunday evening services of the church, of which the anthem is always a striking feature.

After the sermon, and at the request of the preacher, Cowen's charming setting of Mrs. Hemans's poem, "The Better Land," was sung by the principal soprano of the choir, with full rich musical voice. The congregation could not fail to be impressed by this delightful song as much as by an ordinary sacred solo of the more orthodox kind.

After the offertory was taken, Charles Wesley's spirited hymn, beginning, "Soldiers of Christ arise," was sung to *Amerton*, by W. Haynes (No. 343 in the "Bristol Tune Book"). In this hymn the lightness of the basses of the choir was most marked, but the hymn was well sung throughout the church.

After the Benediction was pronounced the choir sang the Benedictus very nicely, though perhaps a trifle too quickly, and with scarcely sufficient prominence to the rising cadence for the tenors at the close. Only a few voices were heard amongst the congregation joining in the singing of this. There was no closing voluntary, because the Communion was to be administered.

The features of the music at the service were its refinement, without being open to the charge of being sensuous; the intelligence of the pointings, the excellent delivery of the words by the choir, their tunefulness, and the devotional character pervading the service throughout. We should, however, have liked to have heard the congregational singing more hearty and general.

The Organ as a Solo Instrument in the English Protestant Churches.

BY ORLANDO A. MANSFIELD, MUS. BAC. T.C.T.,
F.C.O., L. MUS. T.C.L.

As a purely solo instrument, apart from the purposes of choral accompaniment, the organ appears to be, or to have been, employed in three different ways: 1st, to play introductory, middle, or concluding voluntaries; 2nd, to play interludes between the various parts of the service, or even between the different verses of a hymn, and to play such passages for the organ alone as may be found in services, anthems, etc.; and 3rd, to play a selection of music upon certain special occasions—a species of musical performance now dignified with the title "Organ Recital," a modern expression scarcely half a century old.

Upon the clumsily constructed organs of the middle ages a solo performance was well-nigh impossible.

Even as far down as the middle of the 17th century such organs as were to be found in the cathedral and collegiate churches of this country could scarcely have been the most desirable vehicles for the discoursing of sweet harmony either as regards their tone or mechanism.

As a solo instrument the organ was not recognized in the Injunctions of Queen Elizabeth. Yet the existence in the succeeding reign of such talented performers as Dr. J. Bull and Orlando Gibbons—the former of whom is stated to have played an organ solo at a banquet given to James I.—shows that if not admitted into public worship the organ solo was by no means a thing unknown.

There seems, however, to be no record of any organ solo played during Divine Service prior to the Restoration, neither does there appear to exist any organ music composed expressly for that purpose. But in all probability much of the music and many of the "fantasias" composed for the virginals, or for viols, were utilized for performance upon the organ. In fact, the very term "Voluntary," given to the organ solo at a later date, and at a time when it had begun to be recognized as an integral part of public worship, shows that such a performance was purely optional, and by no means incumbent upon the organist. At the same time it must not be forgotten that some of the anthems and services of the Elizabethan age, and of the early part of the seventeenth century, contain a compression of the vocal score, written on two staves, and designed to be used as an organ accompaniment instead of the usual figured bass. Other Church music of the same period has symphonies and independent accompaniments to solos, written in the manner above described.


In 1644 the English Parliament decreed the destruction of all organs throughout the country. From this barbarous edict few instruments escaped. In fact, to such an extent did some of the misguided zealots of those days allow themselves to be deluded that some went as far as to declare it to be a sin for any man calling himself a Christian to have an instrument of music in his possession, it being his duty "to abstain from all appearance of evil, and not to make provision for the flesh to fulfill ye lusts thereof."

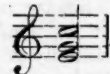
Even after the Restoration the English organs were anything but suitable for solo performances. Until the end of the eighteenth century they possessed no independent pedal organ, and up to the middle of the present century the pedals and manuals were all of the wrong compass. The first English organ of four manuals was erected in Salisbury Cathedral in 1710. Two years later Jordan built the first organ containing a swell. Composition pedals were the invention of Bishop about a hundred years later still.

That the voluntary was not a usual adjunct to public worship in the reign of Charles II. is evident from statements in Pepys' Diary. Speaking of Hackney Church the writer says: "They have a fair pair of organs which play *while the people sing*." Further on in the work we have another allusion to the same church in these words: "The organ is handsome and tunes the psalms, and *plays with the people*; which is mighty pretty."

The earliest voluntaries were probably paraphrases or perversions of popular psalm tunes. Sometimes pieces were written to show off certain stops.

Chief among those selected for display was the cornet, a stop much resembling our mixture, *i.e.* one

which when drawn out, and the key  pressed

down, would probably sound  A soft

accompaniment of sustained chords was written for the left hand upon one manual, while the right performed a series of ornamental passages, turns, shakes, etc., upon the manual possessing the cornet stop. Other pieces contained passages with absurd transitions from *ff* to *pp*, and *vice versa*, in order to display the resources of the echo organ.

But from the early part of the 18th century the voluntary began to occupy a recognized place in public worship. About the same time many composers began to write organ compositions expressly for Church use. Most of these works, however, are unavailable, without arrangement, for performance upon a modern organ, owing to the different compass of manuals and pedals before referred to.

Among the composers of effective voluntaries for the old English organ are the names of Russell, Wesley, Adams, etc. Arrangements for the same purpose, and for the same instrument, were contributed by Vincent Novello and Sir J. Goss, and others of earlier date. For the modern organ, also, able hands have transcribed some of the finest inspirations of the great masters in a form suitable for performance before or after Divine Worship.

While the introductory and concluding voluntaries have held their place up to the present time, the middle voluntary has fallen entirely into disuse. This was a slow movement, played before the anthem, or immediately preceding the hymn before the sermon. In the latter way it was performed at St. Pancras, by the late Henry Smart, who intended some of his choicest andantes for use as introductory or middle voluntaries.


Another opportunity for the employment of the solo organ was afforded by the interlude between the verses of the hymn. In Germany, the custom still lingers of playing a short interlude after each line of the chorale. Many English organists in the early part of this century—Jacob, Adams, and others—were noted for the beauty of their extemporaneous interludes between the different verses of the hymn, or preludes before its commencement. We believe both practices are now entirely discontinued in this country. A short coda at the conclusion of a hymn is, however, often heard. When skilfully manipulated such a proceeding is surprisingly effective.

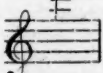
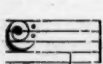
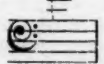
The unfortunate individual who objects to organ recitals, because he fondly believes them to be a novelty, displays quite as much ignorance of musical history as the man who, upon the same grounds, objects to orchestral accompaniments to sacred choral music. As early as the second decade of the seventeenth

century an organ recital, given at St. Peter's, Rome, by the celebrated organist, Frescobaldi, attracted 30,000 persons. Again, in 1673, the famous German organist, Buxtehude (1637-1707), commenced a series of organ recitals at the Marien-Kirche, Lübeck. To hear some of these performances, the great Sebastian Bach walked fifty miles. They were held from 4 to 5 o'clock, every Sunday evening during Advent, and were continued by other organists, into the nineteenth century. Sometimes an orchestra and chorus were employed in addition to the organ.

Although such performances may doubtless have taken place, there appears to be no record of any organ recitals, pure and simple, given in this country, until the present century, unless we except the performances given by Blow, Purcell, etc., upon the rival organs erected in the Temple Church, by "Father" Smith, and Renatus Harris.

But in 1808, a remarkable series of organ recitals was given in Surrey Chapel by the celebrated organist, Benjamin Jacob (1778-1829), sometimes assisted by Samuel Wesley and Dr. Crotch. These performances were continued until 1814. Jacob and Wesley, by their personal influence and performances, were instrumental in introducing into this country the organ compositions of J. S. Bach. In fact, the Surrey Chapel recitals have not only a special interest for English Nonconformists, but occupy a unique position in the history of musical performances.

The introduction of the orthodox compass of manuals and pedals, *i.e.* manuals from  to

 or even a note or two higher, and pedals from  to  which had been pre-

vailing in Germany for two hundred years, gave a great impetus to English organ-solo playing and recitals. The latter are now so common as to render any further description of them unnecessary. It is, however, to be deeply regretted that in the hands of thoughtless performers the organ recital becomes a medium for pandering to the depraved taste of a popular audience; or, what is but little, if any, better, an opportunity for personal display rather than an occasion for the performance of all that is highest and best in organ music. Too often the same remarks may be said to apply to the selection and performance of organ voluntaries. Some flimsy production of the French school is in many cases considered the *ne plus ultra* of introductory voluntaries, and for a postlude a favourite choice is any vulgar or blatant march by a third-rate composer, such as will suffice to display the full power of the instrument. Even in places where local orchestras, or good solo performers on orchestral instruments, are to be found, little effort is made to combine them with the organ in such a manner as to be devotional and edifying. But here the fault generally lies at other doors than that of the organist.

We see, then, that the organist of to-day is something

more than a mere accompanist. In his selection and performance of voluntaries and recital music, he can do much to assist devotion and elevate the public taste, provided that in music as in morals he adheres only to "whatsoever things are pure, whatsoever things are lovely," and "whatsoever things are of good report."

Nonconformist Church Organs.

CHRIST CHURCH, WESTMINSTER BRIDGE ROAD, LONDON, S.E.

THIS instrument was built in 1876 by Messrs. Lewis & Co., of Brixton.

Great Organ, CC to A.

	Ft.	Tone.	Pipes.
1. Bourdon	16		58
2. Open Diapason (No. 1)	8		58
3. Open Diapason (No. 2)	8		58
4. Stopped Diapason	8		58
5. Hohl-flöte	8		46
6. Octave	4		58
7. Hohl-flöte	4		58
8. Octave Quint	2½		58
9. Super Octave	2		58
10. Mixture (4 ranks)	—		232
11. Trumpet (prepared for)	16		—
12. Trumpet	8		58

Swell Organ, CC to A.

13. Lieblich Gedact	16	58
14. Geigen Principal	8	58
15. Viole de Gamba	8	58
16. Voix Celestes	8	46
17. Rohr-flöte	8	58
18. Geigen Principal	4	58
19. Mixture (3 ranks)	—	174
20. Trumpet	16	58
21. Trumpet	8	58
22. Oboe	8	58
23. Clarion	4	58

Choir Organ, CC to A.

24. Lieblich Gedact	8	58
25. Salicional	8	58
26. Vox Angelica	8	58
27. Salicet	4	58
28. Flauto Traverso	4	58
29. Flautina	2	58
30. Clarionet	8	58

Pedal Organ, CCC to F.

31. Open-Bass	16	30
32. Sub-Bass	16	30
33. Quint-Bass (prepared for)	10½	—
34. Octave-Bass	8	30
35. Flute-Bass (prepared for)	8	—
36. Posaune (prepared for)	16	—

Couplers.

37. Swell to Great.	40. Swell to Pedals.
38. Swell to Choir.	41. Choir to Pedals.
39. Great to Pedals.	

Total number of Pipes at present, 1,980; when completed, 2,128.

Three Composition Pedals to Great Organ.

Three Composition Pedals to Swell Organ.

Double Action Pedal to control Great to Pedal Coupler.

Tremulant to Swell by Pedal.

Pedal Board Concave and Radiating.

Nonconformist Choir Union Soirée.

THE first soirée of the Nonconformist Choir Union, held in the Memorial Hall, Farringdon Street, London, on Monday, the 20th ult., was very well attended, and may be pronounced a complete success. The room in which the gathering took place (the library) was admirably adapted for the purpose. The grave divines whose pictures adorn the walls, and who seemed to be looking on and taking a profound interest in the proceedings, would have been decidedly surprised, and perhaps somewhat startled, if they could have foreseen the growingly important part music was to play in the service of the sanctuary, of which the present assembly was a notable indication. After the refreshments, MR. T. R. CROGER hoped they were all at their ease, and presently called upon Mr. Alexander Tucker, who sang "Deep in the Mine," Miss Rose Dafforne following with "In Old Madrid."

MR. E. MINSHALL said their worthy secretary, Mr. T. R. Croger, who had charge of the programme, told him it was now his duty to appear and say what he had to say. But he was not going to make a speech, the intention being that the meeting should be chiefly social, affording an opportunity for conversation and pleasant intercourse one with another. They were all anxious to hear the three gentlemen who were honouring them with their presence. Whilst he was glad to see so many there, he would like to have seen more; but everything had to have a beginning, and the little one of to-day might become a thousand that time twelve months. Mr. Spencer Curwen and Mr. C. H. Banister, who were about to speak, did not require any introduction. Mr. Curwen bore a name very well known in every musical family in this country, not only in connection with the Tonic-Sol-fa movement, but in connection with Nonconformist Church music. No living man had done so much as Mr. Curwen to improve Nonconformist Church music. Whether he wrote or spoke, they always got something practical, to the point, and sound common-sense. Mr. Banister, who was a professor of harmony at the Royal Academy of Music, had a great deal to do with training young musicians. He was not only a musician but a deacon at the Rev. Jackson Wray's Church, in Tottenham Court Road; so he was quite in sympathy with the work they had in hand.

MR. SPENCER CURWEN said he was very glad indeed to be there to strike a note of congratulation and encouragement to the Nonconformist Choir Union, which in his opinion was an assured success. The Union was bound to grow, bound to succeed, and wherever its influence extends was bound to do good. He had great regard for Mr. Minshall, who many years ago conceived the idea of federating the Nonconformist choirs. Twelve years ago Mr. Minshall organised at the City Temple festivals of Nonconformist choirs, and now they had this strong, successful body, the Nonconformist Choir Union, the executive of which were men of very great musical ability and religious earnestness. The abounding musical life in the Nonconformist Churches was most gratifying. The great necessity just now was to make a sharp division in the churches between the music that belongs to the congregation and the music that belongs to the choir. Let the choir sing an anthem in every service, or a complex and beautiful hymn tune, while the congregation devoutly and reverently listens, having the words before them; and then let all the rest of the service be truly congregational. New tunes should be introduced most cautiously and sparingly. He thought it was a most useful suggestion that the first and the last tunes of every service ought to be well known by

the congregation. The people he would like to speak to were not there. He wished they could gather an audience of deacons and officers who were indifferent or obstructive in the matter of musical improvement. He believed in the self-governing plan of Nonconformist Churches, but the officers and members of congregations ought to cultivate an enlightened and an active spirit of co-operation in the matter of Church music; they ought not to obstruct and hinder the musical forward movement. Both he and the leaders of the Nonconformist Choir Union were most anxious that worship should not be swamped by music, but they were all desirous that music should be introduced in the fullest and amplest way, to deepen devotion, to encourage the spirit of praise, to flood the building in which they worshipped with a sound which should take up their spirits and lead them heavenward. There was a vast amount of ability and energy at the disposal of the churches, which only needed to form into action. He prayed that officers, deacons, and congregations would rise to a true conception of what music may do for worship, and when they did that they would find the members of the Nonconformist Choir Union ready to act.

Before calling upon MR. BANISTER, MR. MINSHALL remarked, "I told you Mr. Curwen is always practical," and said the next thing the Union would have to do would be to call a meeting of deacons to see if a little more music could be infused into them than was found in too many instances.

MR. BANISTER was glad he was not expected to make a speech, but only say a few words, as he had been speaking for eight hours that day. He supposed he was expected to say something in favour of the further advance of music in connection with their worship; but the tendency of the present time was so far to develop the musical part of the services as even to introduce the orchestra, and to get cantata and oratorio performances introduced into Divine worship. The creed of every musician was that music should be adapted to the special purpose for which it is in each case designed, and he was simple and old-fashioned enough to take his directions entirely from the New Testament, and to think that the true ideal of Christian worship was just that which the Apostle expresses in the words: "Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord." There was not a word about getting up attractive musical performances or services for the sake of the world, with the object of deluding people into the idea that their delight in the music of such services denoted sympathy with the spiritual emotion thereby expressed. Music should fall in with the dictum that he that would be chief among you must be your servant, and he thought that Music's language to the Church of Christ is, "I am among you as him that serveth." The service that music can render should be the fit and proper expression of holy and spiritual emotion felt by the worshippers. He did not think they should take their cue from the Jewish ritual, calling in the timbrel and the cornet and the sackbut, but from the little company who when they had sung a hymn went to the Mount of Olives. While the music of worship should be the very best that is attainable, they should take care that it does not in any way become the attraction in itself. He would say to choirs and choir members: In all your singing seek to have it as perfect, as finished, as classical if you please as may be possible, but do make a conscience of it; do not simulate a triumph and a joy in which you have no share. Let not even that which the choir sings alone be of such a character that it shall be the attraction of the music rather than the sentiment with which the people shall sympathise. Music should be the handmaid of religion, but it would be a very badly ordered house in which the handmaid

was more thought of than the mistress. Therefore, let them see to it that it was only as the handmaid and as the fitting expression of lofty and spiritual emotions preparing them for the invisible choir.

As Dr. E. H. Turpin was not able to arrive until later in the evening the musical programme was proceeded with. It included a song by Mr. Bridson, "Thou art passing hence;" a song by Miss Edith Luke, "Tell me, my heart;" a recitation by Miss Muriel Freckelton, "The Lovers," by Hans Christian Andersen; a song by Mdme. Riechelmann (composed by her husband), "There is a Land, a dear Land." Mr. F. G. Edwards gave a humorous sketch illustrative of "the progress music is making in China"; Mr. Dyved Lewys sang "Home of my Heart"; and (Dr. Turpin not having yet arrived) Miss Muriel Freckelton gave another recitation, entitled "Human Nature," and Miss Edith Luke sang "O haste, ye birds!"

As soon as Dr. Turpin arrived, MR. MINSHALL said they ought to be very thankful that he should come even at twenty-five minutes past nine, after a hard day's work. Mr. Minshall referred to the Archbishop of Canterbury having conferred the degree of Doctor of Music upon their friend, than whom no man was more entitled to the honour. As a church organist of many years' standing and great repute, and one of the foremost solo organists of the present day, Dr. Turpin had a position in the country which very few men could boast. He (Mr. Minshall) had never heard of the Archbishop of Canterbury conferring degrees upon Nonconformists. "Dr. Spencer Curwen" would sound well; but perhaps that was reserved for the millennium.

DR. TURPIN, who was heartily received, said it gave him very great pleasure indeed to be there. He thanked them for their kind reception, and also Mr. Minshall for his kind observations. There was no reason why the Archbishop of Canterbury should not confer degrees upon Nonconformist musicians, and he believed that his Grace would be the first to confess that Mr. Curwen and Mr. Banister, for example, were quite entitled to the honour. He believed in the brotherhood of all Christians and all Christian musicians. There was nothing so catholic as the act of praise. Church musicians supplied Nonconformists with much of their music, and Nonconformist composers wrote hymns and tunes which are sung in the Roman Catholic and Anglican Churches. He came there that night as a church organist, overflowing with sympathy with the work in which they were engaged. He had long watched their work with very great interest, and rejoiced in the success which had attended it, and was sure there is a great future before them. They were carrying forward a movement which every Churchman, as well as every Nonconformist, was pledged to support. Dr. Turpin then gave an interesting historical sketch of the growth of music in the Nonconformist Churches, which he began by saying that it is quite a mistake to suppose that music is a new thing in the Nonconformist Churches. It was also a mistake to suppose that during the time of Cromwell the organ, with music, was being downtrodden and neglected. On the contrary, music was being developed from the domestic point of sight, and family music was growing up apace during all those troubled years. In the great period of Wesley and Whitefield congregational music was actually preserved in consequence of their labours. Early in the present century Nonconformist music in this country was a thing not to be despised; and eighty years ago the largest organ in London was the magnificent instrument, though unfinished, in Old Surrey Chapel, where Bach's organ music was first heard in this kingdom. During the last thirty years it must be acknowledged all the church choirs had greatly improved. The Anglican Church had taken very much to men and boy choirs, but they (the Nonconformists) were admi-

nistering a corrective lesson by cultivating choirs of mixed voices. For himself he protested that the female voice is one of the most beautiful things God has created, and he trusted the Christian Church of the future would not neglect so beautiful an instrument to be used in the praise of God. In his own church he had a choir of men and boys, but he practically expressed his convictions by having an extra choir of ladies' voices, which he duly attended to in practising with the rest of the choir, and he found that he gained enormously. He found on all hands musicians were coming back to that position, and he believed in a choir of mixed voices as the only possible really musical choir, because true perfect music must have the aid of female voices in order to assume all its delicate light and shade, and to attain its perfect expression and just intonation. You are (he said) carrying forward your work, it is my belief, upon sound grounds, and your retention of female voices will, I trust, always be a feature of your movement. Referring to the "vexed question" of congregational music, the speaker felt that music is such a delicate, fragile, sensitive art that it requires cultivated minds and skilled voices for its proper expression. Congregational music, too, is a very noble thing in itself, but their great function was to teach the churches that it was not the whole field of music. They must have a strength in music which is something beyond and higher than congregational singing. Dr. Turpin related how he replied to the criticism of a clergyman, who complained that he was prone to make too much of music in the Church, by saying that though preaching was a noble and glorious profession, when the new heaven and the new earth are here the musician's function then begins, and the preacher's has been accomplished. In conclusion, Dr. Turpin offered the members of the Nonconformist Choir Union his heartfelt congratulations, and said he trusted they would permit him to offer his poor powers and small influence to aid them in their great work at any time they could call upon him for any help whatever. "I thank you once more," he said; "and I tell you now, as I would have told you a year ago, that my heart is in your work."

MR. MINSHALL offered to Dr. Turpin the sincere thanks of the meeting, in acknowledging which DR. TURPIN said, "Rest assured I shall always look upon your movement with the greatest pleasure and with the most watchful interest, and I shall always regard all of you as my own friends engaged in a work in which I am earnestly engaged myself."

"The Star of Bethlehem," sung by Madame Riechelmann, concluded the proceedings.

Reminiscences of an Organist.

WHY did I become an organist? Because a musical life was more attractive to me than any other. More lucrative callings were open to me, which I followed for a time, but my inclination was in the direction of music, especially the organ, and thus my lifework was settled. I was a harmoniumist (of a sort) at an early age. I can distinctly remember, when a very small child, playing the harmonium with my left hand while I worked the bellows treadle with the right, for I was too little for my feet to reach the treadles while I was playing. It was a great pleasure to me thus to play tunes, but it was with some difficulty I managed it, for it was impossible to see the notes, as I had to kneel on the floor to blow. At an early age I was sent to a lady to be taught music. Whether she was wanting in patience, or I was a dull pupil, I know not—we will say it was the latter; but in

a short time she sent word to my parents that it was useless her trying to teach me, as I had no music in me. She was, however, requested to persevere, and we got on rather better afterwards.

As a boy it was my delight to get as near the organ as possible in chapel, so that I could see what was being done. To be requested to blow was to me a great honour, and to assist in adjusting the stops was a most exalted position. When thus employed it was decidedly, in my opinion, a case of "we."

The first time of playing in service is a trying occasion to most youngsters. My first appearance—though it only meant accompanying a C. M. hymn of five verses to *St. Ann's*—caused me no little anxiety, for I was only a boy, and had not received very much instruction. My master, however, thought I ought to begin to harden myself, and so it was arranged that I should play one hymn by way of trial. How nervous I was for days before! how my appetite went! And when the actual moment came for me to give out the tune I was as white in the face as any culprit that ever ascended the scaffold. I managed to pull through the ordeal fairly well, and as the regular organist (a young lady three or four years my senior) was not very proficient, it was decided that she and I were to divide the duties equally between us for the future. The dual control worked admirably, and the two young organists became attached to and interested in each other. This pleasant arrangement lasted for a short time only, as unfortunately my colleague caught gastric fever when on the Continent for her holiday, and after a short illness died. After that sad event I was sole organist, though I was still but a boy at school. A few months afterwards I left school and went to reside in another neighbourhood, so I had to give up my first appointment as an organist.

A curious and interesting incident in connection with this appointment occurred to me some seventeen years afterwards. I spent one summer's holiday in visiting Canada and the United States. I sailed to Quebec, and on putting my foot on shore a gentleman placed his hand on my shoulder and asked me if my name was not —. Had I been a runaway thief I should probably have felt that I was caught, but having a clear conscience I was only astonished at being thus recognized in a strange land. I replied that such was my name. "You don't remember me, I daresay?" said he; and I was obliged to say that I could not call him to mind. "My name is —. Don't you recollect me being in your choir at — when we were boys together at —?" This was sufficient, of course, to bring our association years before to my mind. It was strange, however, that not having seen each other for seventeen years, and meeting in a foreign land, I should be thus recognized.

When "Penny Readings" were popular, some twenty years ago, I was residing in a country hamlet seven miles from the nearest town. Being a healthy district, the authorities built a workhouse there. The

inhabitants of the neighbourhood were farmers and cottagers. The idea occurred to me to get up fortnightly Penny Readings in the dining-hall of the workhouse for the benefit of the inmates and others; for such a thing as any sort of concert or entertainment in the immediate neighbourhood was never heard of. There was some little difficulty in getting the Guardians to give permission, but finally they sanctioned my proposal. To get up a programme was a difficult piece of work at first, as there were not many near at hand who were able or willing to appear in public as vocalists or readers. In course of time helpers were more plentiful, and most enjoyable evenings were spent. The poor inmates thoroughly appreciated these entertainments, for they were the only amusement they had to enliven them in their dreary home during the long winter months.

In connection with these readings I proposed to get up a concert. I formed a small choir and practised several glees, choruses, etc., amongst them being "Hail, smiling morn!" In due time all arrangements were made, and programmes issued. I was, however, amused and astonished to receive great opposition to the concert from the clergyman of a parish three miles distant, on the ground that "Hail, smiling morn!" was to be sung at a concert in his schoolroom three months later!! This parson did all he could to prevent my having the use of the only room available in the place; but he failed. Whether he left "Hail, smiling morn!" out of his programme I do not know; he however never forgave me, and never missed an opportunity to endeavour to stop my Penny Readings.

The singing at the church (the only place of worship in the district) was wretchedly poor. The organist was an amateur of very modest abilities, and the choir was composed of country boys and girls, and a few farm labourers. I thought it could be improved, and I therefore suggested to the vicar—a most worthy man—that I should conduct a weekly practice. Whether he suspected I was wishing to introduce ritualistic practices into the church I cannot tell, but I had to undergo a stiff cross-examination as to the kind of music to be rehearsed before my offer was accepted. Not only so, but the good man attended the practices himself, at great personal inconvenience—having to walk nearly three miles along a dark narrow lane—and soon found out that I was not a wolf in sheep's clothing. But what work I had with the raw material at my disposal! These meetings did not continue long, however, as the members of the choir did not attend regularly enough to satisfy me. This attempt at improvement has since borne fruit, for the choir is now much better and the music altogether more artistic.

During my residence in this country place I held an appointment at a town forty miles away. For several years I had to travel eighty miles a week to fulfil my duties. It was whilst holding this appointment that I acquired the knack (if I may use the expression) which has ripened into whatever talent I may possess as an

accompanist to Nonconformist Church music. The choirmaster, who was a very warm friend of mine, was not a theoretical, but a very practical, musician, and many hints that he gave me have been of considerable help to me. To the great sorrow of many, his life was suddenly cut short, for he was drowned when still a young man.

The circumstances of his death were so remarkable that I venture to relate them. He and a musical friend from Liverpool went to visit a friend in the country one bright July day. Not far from the house was a small river; the day being very hot the two young men resolved to go and bathe in this river. On the way they sang "The Homeland," which had then just been set to music by Sullivan, and which struck both of them as being exceedingly nice. The words, which are probably familiar, are as follows:—

"The Homeland! the Homeland!
 The land of the freeborn;
 There's no night in the Homeland,
 But aye the fadeless morn.
 "I'm sighing for the Homeland,
 My heart is aching here;
 There's no pain in the Homeland,
 To which I'm drawing near.
 "My Lord is in the Homeland,
 With angels bright and fair;
 There's no sin in the Homeland,
 And no temptation there.
 "The music of the Homeland
 Is ringing in my ears,
 And when I think of the Homeland
 My eyes gush out with tears.
 "For those I love in the Homeland
 Are calling me away
 To rest and peace of the Homeland
 And the life beyond decay.
 "For there's no death in the Homeland,
 There's no sorrow above;
 Christ bring us all to the Homeland
 Of His eternal love."

Shortly after getting into the water my friend was taken with the cramp and sank in a deep hole and was drowned. What more appropriate hymn could a Christian musician sing on his way to death than these touching lines?

(To be continued.)

Musical Talent.

It is certainly not easy to define just what musical talent is, for it is many things. Dr. Samuel Johnson said that a man of extraordinary mental energy could be whatever he chose, and a difference in the kind of genius was determined either by will or by circumstances; but this dogma, unluckily, like too many of the worthy doctor's dicta, was a sieve which will not hold water. It is neither confirmed by history, nor by the fundamental laws of that science of man which, under various names of phrenology, anthropology, physical psychology and the like, is now almost universally accepted. Musical talent is not precisely parallel with poetic genius, for that is an aptitude and originality in only one species of literary art, whereas by talent and music we may mean anything, from the

philosophic speculations of Marks or Hanslick, or Hueffer, to the intuitive spontaneous creativeness of Mozart; from the marvellous sight-reading and phenomenal performance of Liszt, to the almost hysterical emotionality of the novelist George Eliot. Musical talent might be called the complete analogue of the talent of the poet, the orator, the novelist, and the actor, for it embraces all the nature of man, and may be constructive, reproductive, or contemplative. It touches the entire being, and hence is many-sided. It may be referred, however, to three general heads, viz. the physical, the intellectual, the spiritual. We at one time find a person with a perfect physical organism, good elastic fingers, lithe, strong body, and a quick mechanical mind; then we say, "Here is a talent for playing." Now the same, or nearly the same, aptitudes of this kind would be needed for playing on several of the leading instruments, even two so widely different as the violin and the pianoforte, and we must look to some mental difference to determine why this boy chooses the violin, that the pianoforte. Nevertheless, even in this restricted field of mere performance, there are special aptitudes, for the organist and the pianist need quite various gifts, and seldom is a good performer on these two-keyed instruments constructed out of one and the same individual. Then again, there is such a thing as a lip for the flute, a genius for the trombone, and even the drummer is born as much as made. In the second rank we find the professional theorist. He has a clear mathematical head, a love of abstract ideas, a quick perception of subtle inter-relations, and either as an analytical scholar in the works of others, or as a diligent constructor of theories of musical philosophy, he is useful and much to be admired. In the third rank is the emotional musician, who feels keenly, profoundly, and sustainedly that spiritual significance that is loosely and vaguely entitled the soul of music. The supreme illustration of the player was Liszt; of the theorist pure and simple, perhaps Marks will serve as well as any; and of the composer solely and absolutely, Richard Wagner. Liszt, of course, had the genius of a composer in some measure; Marks did some rather dry scholastic work of that kind; but Wagner had no faculty in playing any instrument. Nearly all great musicians had at least two of these phases of talent equally developed; thus Bach was a great constructor and a great organist, both Mozart and Beethoven were virtuoso pianists, and in our time men like Rubinstein challenge our wonder equally in both directions. Perhaps there is no such thing as purely mechanical, purely intellectual, or purely emotional talent; and certainly industry is by no means an invariable concomitant of genius: witness, in literature Coleridge, and in music Rossini.

False Notions about Singing.

"GENTLEMEN"—said once a noted wit, after the ladies had left the dining-room—"now that we are alone, shall we drink like men, or like beasts?"

"Like men," all shouted.

"Then"—replied he—"we shall all soon be gloriously drunk, for beasts only drink water!"

So we hear of people singing "*like birds*." Probably that accounts for the raven-like croakings we are so often compelled to endure in concert-halls and drawing-rooms. Let us sing *like men*—like Nature teaches us to sing—that is, according to true philosophical principles, when the voice is *heard* but not *felt*; when it is strong and beautiful in all its innate *résonances*, and not weighted and driven by force and muscular contraction; when singing is a delight to both singer and hearer, and leaves no fatigue to tell the story of illogical methods and wasted energies.

Echoes from the Churches.

(Paragraphs for this column should reach us by the 20th of the month.)

METROPOLITAN.

BETHNAL GREEN.—Mr. H. W. Dunkley (organist and choir-master) gave a recital in the Congregational Church on December 18th. His programme was as follows:—Prayer, "Mose in Egitto" (Rossini); "Grazioso in F." (Smart); "He shall feed His flock" (Handel), vocalist, Miss Hopkins; "March Romaine" (Gounod); "Prelude and Fugue in F" (Bach); "Lost Chord" (Sullivan); "Heaven and earth display" (Mendelssohn); "March of the Priests" (Mendelssohn).

CALEDONIAN ROAD.—On Sunday evening, Dec. 22nd, a carol service was given in the Congregational Church, when a selection of Christmas music was sung by the choir. The carols were: "It came upon the midnight clear" (Sullivan); "While shepherds watched" (Essex); "In the fields with their flocks abiding" (Farmer); and "The first Nowell," the anthem being Barnby's "Like silver lamps," tenor solo by Mr. W. R. Alpe. The other solos, by Miss A. Alpe and Miss L. Wickins, were exceedingly well rendered; the whole being under the direction of Mr. William E. Coe, organist and choir-master of the church.

CHELSEA.—On Monday, December 16th, Mr. Joseph Barnby distributed the certificates gained at the Royal Academy Local Examinations by Mrs. Layton's pupils, at Stanley House, Chelsea. In his address to the students, he pointed out the desirability of cultivating a higher standard of musical taste than is still among us, though acknowledging the great improvement in that respect made during the last twenty years. Professor Herkomer, A.R.A., in an introductory speech, also remarked upon the great difference in the style of music taught and listened to since his first very interesting early experiences, and urged the students to strive after the highest ideal whether as performers or composers. Mr. Emil Behnke also took part in the proceedings, and a programme of music was given by the students, including Reinecke's Improvisata for two pianos on an old 17th century Volkslied, Brahms's Zigeunerlieder, and a selection from Pergolesi's "Stabat Mater."

ENFIELD.—There was a very good audience at Christ Church on Friday, December 27th, to hear an organ recital by Mr. W. S. Hoyte, Organist of All Saints', Margaret Street, and carols sung by the choir. Mr. Hoyte's selection was popular in style, and his clever playing was duly appreciated—the dainty canon and sketch by Schumann and Krebs's well-known fugue in G. being especially liked. The choir sang five carols, a new anthem by Barnby, and two choruses from the "Messiah," under the direction of Mr. F. G. Fitch, the precentor. Mr. Alfred Probert gave a good rendering of "Come unto Me" (Coenen), and Mr. Routledge Smith sang "The people that walked in darkness." Mr. Bernard Fison, A.C.O., the organist of the church, accompanied.

STOKE NEWINGTON.—An organ recital was given in the Wesleyan Chapel on Tuesday, the 14th ult., by Mr. Fountain Meen, the proceeds going to the Organ Fund. His programme included selections from Mendelssohn, Morandi, E. J. Hopkins, Handel, Guilman, and Dubois. Miss Maggie Jones was the vocalist.

TOTTENHAM.—A very good performance of the "Messiah" was given in High Cross Congregational Church on the 2nd ult., under the able direction of

Mr. Fred. S. Oram, the choir-master of the church. The choir numbered about a hundred, and the accompaniments were nicely rendered by a fully capable (though small) stringed orchestra, backed up by a grand pianoforte and the church organ. The pianiste was Miss Alice Dearden; Mr. A. J. Wilmott ably presiding at the organ. The choruses were well attacked, and gave evidence of careful rehearsal. Miss Julia Jones gave the soprano solos with great taste. Madame Florence Winn (for whom apology was made on account of a severe cold) was, notwithstanding her indisposition, fully able to give charming renderings of the contralto solos, all of which were warmly and persistently applauded. The tenor solos were ably sung by Mr. Bryant, a gentleman with a good voice carefully trained; while the bass solos were well given by Mr. W. H. Webb.

PROVINCIAL.

BOLLINGTON.—On Sunday, the 12th ult., a recital on the new organ, recently erected in the Congregational Church, was given by Mr. Ford, organist of Christ Church, Macclesfield. Mr. Ford gave selections in his best style, which were much appreciated by an audience which filled the church. The choir, reputed to be the best in the district, gave five anthems, including Barnby's fine anthem, "Abide with me," from the new Congregational hymnal. The soloists, all members of the choir, included Mr. J. H. Williamson, Mr. J. Cornbrough, Misses J. and M. Williamson, and Misses A. and B. Cornbrough. A collection of £10 was taken for the organ fund.

BRISTOL.—A fire occurred in September 1889, at a biscuit factory, adjoining Castle Green Chapel, the chapel and organ being very much damaged. Some of the front pipes were melted out. After considerable trouble with the insurance company, owing to their demur to pay the claim for repairing the organ, the matter has been settled, the whole amount claimed being paid.

DALBEATTIE.—The choir of the Free Church were entertained the other evening at tea, by their conductor, Mr. James Johnstone, who complained that no interest seemed to be taken in them, by either the kirk session or the deacons' court, which was very discouraging both to the choir and their conductor.

DEAL.—Mr. F. H. Browne, of this town, has been selected to build a new organ (2 manuals) for the Wesleyan Chapel at St. Pierre, Calais.

EDINBURGH.—A very good selection of suitable music was sung at Buccleuch E. U. Church on Dec. 22nd (Christmas Sunday). The programme was beautifully got up. Not only was it printed in gold letters on tinted paper, but it was also illustrated.

EXETER.—The Bible Christians provided a Christmas Entertainment in the form of a concert on Boxing Day. In the afternoon the programme was miscellaneous in character. In the evening a cantata by John Guest, entitled "The Prince of Peace," was rendered by a choir of sixty voices, accompanied by orchestra and organ.

FROME.—A series of organ recitals have been given in the Wesleyan Chapel by Messrs. H. Millington, Arthur N. Price, and F. J. Yeatman. They were all well attended.

GEE CROSS.—The annual Christmas choral service was held in the Union Street Congregational Church on Sunday evening, December 29th, the congregation being large. The Rev. H. J. Just occupied the pulpit, and delivered a short address. The music was rendered in a most creditable manner, and reflected credit on all who took part. Mrs. Pickford, Miss Thornley, and Miss Turner were all in good voice, and

their efforts were highly appreciated. The choir sang well, the choruses being given with satisfaction. Mr. Clough presided at the organ with his usual ability. The following were the items given:—Chorus, "And the glory" (Handel); recit, "Behold a virgin" (Handel), Mrs. Pickford; solo and chorus, "O thou that tellest!" (Handel), solo by Mrs. Pickford; recits, "There were shepherds," "And to the angel," "And the angel said," "And suddenly" (Handel), Miss Thornely; chorus, "Glory to God" (Handel); recit, "Then shall the eyes," and solo "He shall feed His flock" (Handel), Miss Turner; solo, "Come unto Him" (Handel), Miss Thornely; anthem, "Gloria in excelsis" (E. Prout).

GLASGOW.—An organ recital was given in Erskine Church, South Portland Street, on December 24th, by Mr. Robert Bell, the organist of the church. His programme was selected from the works of Gluck, Smart, Wely, Batiste, and the vocal solos were given by Miss Craigie and Mr. Smith.

HEYWOOD.—A musical service was given in the Primitive Methodist Chapel, Bridge Street, on Sunday evening, December 29th, when the following selections from the "Messiah" were given:—Mr. J. T. Heywood sang "Comfort ye" and "He was cut off;" Miss A. Farrow sang "But thou didst not leave;" Mr. R. Fletcher, "But who may abide?" The choir gave a rendering of "And the glory of the Lord," "All we like sheep," "Lift up your heads," "Worthy is the Lamb," and the Hallelujah Chorus. Mr. Lot Astley conducted, and Mr. J. G. Taylor presided at the organ.

HORNSEA.—The "Messiah" was performed in the Congregational Church on December 30th by the choir, assisted by some members of the Hull Harmonic Society, and accompanied by a small band under the able conductorship of Mr. William Gibson. The solos were undertaken by Miss M. Hall, Miss Shaw, Miss Burn, Miss Haller, Mr. P. Gaskell, Mr. Blanchard, and Mr. Briggs, all of whom acquitted themselves very creditably. The choruses were likewise well received. Messrs. W. J. Lamb and R. C. Clark Morrison presided at the organ, and proved most efficient accompanists.

IPSWICH.—The first public performance of the newly-formed society, the Nonconformist Choir Union, took place on Thursday, December 19th, in Tacket Street Chapel, when the oratorio "The Captives of Babylon" (by George Shinn, Mus. Bac. Cantab) was given by a choir of about one hundred and fifty voices, comprising members of the various choirs in the town. Mr. J. Hayward conducted, and Mr. A. W. Damant acted as organist. The choir seemed to enter most heartily into the spirit of the oratorio, which is a very creditable work, and well repays any labour bestowed upon it. There was a good audience present, who heartily appreciated the capital manner in which the various numbers were given. The proceeds are to be given to a local orphanage and the Ipswich Sunday School Union.

KILCHRENNAN.—Rev. Mr. Munro, of Barnaline, and others petitioned Lorne presbytery against the introduction of instrumental music in the Free Church, but Mr. Macallister said the majority of his people were in favour of instrumental music, and as no objection had been taken at the time of its introduction, he moved that the petition be not received. This was carried by three to two.

LIVERPOOL.—The members of the Edge Hill Congregational Church Choir invited a number of their friends to meet them at the Brae Street Schools on December 12th. After tea, a varied and interesting programme of vocal and instrumental music, recitations, etc., was gone through. At the close of the proceed-

ings the Rev. S. J. Baker expressed the thanks of the visitors to the members of the choir for the enjoyable evening's entertainment.

RYDE.—The musical service at the Congregational Church is becoming increasingly interesting and efficient. On December 22nd carols were sung after a shortened evening service. Mr. W. E. Notcutt is arranging a choral festival in which all the Congregational choirs in the Isle of Wight are invited to take part.

SALCOMBE.—Miss Jelland, organist of the Courtenay Park Church has been presented with a silver teapot.

WELLINGBOROUGH.—Mr. H. Sawyer (Choir Secretary of the Congregational Church) and Mrs. Sawyer recently celebrated their silver wedding by inviting the choir to a meat tea. The Rev. T. Stephens congratulated Mr. and Mrs. Sawyer upon the happy event, and expressed good wishes for their future. Mr. Sawyer responded in a neat speech. Over 100 persons were present, including the three ministers. Mr. H. D. Turner, of Bramley, Leeds, the newly appointed organist of the church, was among the company. The musical part of the evening was exceedingly good. Miss Florrie Stephens, R.A.M., violinist, played in excellent style a March by Raff, and a Canzone, also by Raff, and was deservedly encored. Miss Clara Simco, of Birmingham, rendered Goddard's No. II. Mazurka in splendid style, and also took part in a piano duet with Mr. H. D. Turner. Mrs. Hucksion sang "Douglas Gordon" and "The Lady of the Lea" in a very finished manner, and was loudly applauded. Mr. Baily, of London, (bass) also sang; and several members of the choir contributed various items to the programme. The choir gave selections from the music used at the Nonconformist Choral Festival at the Crystal Palace. A very pleasant evening was spent.

WORKSOP.—The Primitive Methodist Choir raised £13 10s. for the chapel and school funds by carol singing.

Correspondence.

(We shall be glad to receive communications from any of our readers on questions likely to be of general interest.)

CHURCH CONCERTS AND PARISH RATES.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—I have several times made inquiry into this matter, which every now and again causes a flutter amongst the deacons and church officers. I believe I am correct in saying that so long as the profit of the concert or organ recital is for the church, and not for any outside object, there is no risk of the building being rated to the parish. If the proceeds go to some other object, the building, in the eyes of the law, is being used for a source of profit, and is therefore liable. I doubt, however, if the rating authorities would be very strict if the object was a charitable one. In either case it is advisable to sell tickets quite away from the premises.

A charge is made for admission to our cathedral festivals, but we never hear of a threat of rating on that account, as the proceeds are invariably devoted to some local charity.—Yours truly,

LEX.

MUS. DOC. DEGREE.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—At the soirée of the Nonconformist Choir Union Dr. Turpin stated that the Archbishop of Canterbury

Echoes from the Churches.

(Paragraphs for this column should reach us by the 20th of the month.)

METROPOLITAN.

BETHNAL GREEN.—Mr. H. W. Dunkley (organist and choirmaster) gave a recital in the Congregational Church on December 18th. His programme was as follows:—Prayer, "Mose in Egitto" (Rossini); "Grazioso in F." (Smart); "He shall feed His flock" (Handel), vocalist, Miss Hopkins; "March Romaine" (Gounod); "Prelude and Fugue in F" (Bach); "Lost Chord" (Sullivan); "Heaven and earth display" (Mendelssohn); "March of the Priests" (Mendelssohn).

CALEDONIAN ROAD.—On Sunday evening, Dec. 22nd, a carol service was given in the Congregational Church, when a selection of Christmas music was sung by the choir. The carols were: "It came upon the midnight clear" (Sullivan); "While shepherds watched" (Essex); "In the fields with their flocks abiding" (Farmer); and "The first Nowell;" the anthem being Barnby's "Like silver lamps," tenor solo by Mr. W. R. Alpe. The other solos, by Miss A. Alpe and Miss L. Wickins, were exceedingly well rendered; the whole being under the direction of Mr. William E. Coe, organist and choirmaster of the church.

CHELSEA.—On Monday, December 16th, Mr. Joseph Barnby distributed the certificates gained at the Royal Academy Local Examinations by Mrs. Layton's pupils, at Stanley House, Chelsea. In his address to the students, he pointed out the desirability of cultivating a higher standard of musical taste than is still among us, though acknowledging the great improvement in that respect made during the last twenty years. Professor Herkomer, A.R.A., in an introductory speech, also remarked upon the great difference in the style of music taught and listened to since his first very interesting early experiences, and urged the students to strive after the highest ideal whether as performers or composers. Mr. Emil Behnke also took part in the proceedings, and a programme of music was given by the students, including Reinecke's Improvisata for two pianos on an old 17th century Volkslied, Brahms's Ziguenerlieder, and a selection from Pergolesi's "Stabat Mater."

ENFIELD.—There was a very good audience at Christ Church on Friday, December 27th, to hear an organ recital by Mr. W. S. Hoyte, Organist of All Saints', Margaret Street, and carols sung by the choir. Mr. Hoyte's selection was popular in style, and his clever playing was duly appreciated—the dainty canon and sketch by Schumann and Krebs's well-known fugue in G. being especially liked. The choir sang five carols, a new anthem by Barnby, and two choruses from the "Messiah," under the direction of Mr. F. G. Fitch, the precentor. Mr. Alfred Probert gave a good rendering of "Come unto Me" (Coenen), and Mr. Routledge Smith sang "The people that walked in darkness." Mr. Bernard Fison, A.C.O., the organist of the church, accompanied.

STOKE NEWINGTON.—An organ recital was given in the Wesleyan Chapel on Tuesday, the 14th ult, by Mr. Fountain Meen, the proceeds going to the Organ Fund. His programme included selections from Mendelssohn, Morandi, E. J. Hopkins, Handel, Guilman, and Dubois. Miss Maggie Jones was the vocalist.

TOTTENHAM.—A very good performance of the "Messiah" was given in High Cross Congregational Church on the 2nd ult., under the able direction of

Mr. Fred. S. Oram, the choirmaster of the church. The choir numbered about a hundred, and the accompaniments were nicely rendered by a fully capable (though small) stringed orchestra, backed up by a grand pianoforte and the church organ. The pianiste was Miss Alice Dearden; Mr. A. J. Wilmott ably presiding at the organ. The choruses were well attacked, and gave evidence of careful rehearsal. Miss Julia Jones gave the soprano solos with great taste. Madame Florence Winn (for whom apology was made on account of a severe cold) was, notwithstanding her indisposition, fully able to give charming renderings of the contralto solos, all of which were warmly and persistently applauded. The tenor solos were ably sung by Mr. Bryant, a gentleman with a good voice carefully trained; while the bass solos were well given by Mr. W. H. Webb.

PROVINCIAL.

BOLLINGTON.—On Sunday, the 12th ult., a recital on the new organ, recently erected in the Congregational Church, was given by Mr. Ford, organist of Christ Church, Macclesfield. Mr. Ford gave selections in his best style, which were much appreciated by an audience which filled the church. The choir, reputed to be the best in the district, gave five anthems, including Barnby's fine anthem, "Abide with me," from the new Congregational hymnal. The soloists, all members of the choir, included Mr. J. H. Williamson, Mr. J. Cornbrough, Misses J. and M. Williamson, and Misses A. and B. Cornbrough. A collection of £10 was taken for the organ fund.

BRISTOL.—A fire occurred in September 1889, at a biscuit factory, adjoining Castle Green Chapel, the chapel and organ being very much damaged. Some of the front pipes were melted out. After considerable trouble with the insurance company, owing to their demur to pay the claim for repairing the organ, the matter has been settled, the whole amount claimed being paid.

DALBEATTIE.—The choir of the Free Church were entertained the other evening at tea, by their conductor, Mr. James Johnstone, who complained that no interest seemed to be taken in them, by either the kirk session or the deacons' court, which was very discouraging both to the choir and their conductor.

DEAL.—Mr. F. H. Browne, of this town, has been selected to build a new organ (2 manuals) for the Wesleyan Chapel at St. Pierre, Calais.

EDINBURGH.—A very good selection of suitable music was sung at Buccleuch E. U. Church on Dec. 22nd (Christmas Sunday). The programme was beautifully got up. Not only was it printed in gold letters on tinted paper, but it was also illustrated.

EXETER.—The Bible Christians provided a Christmas Entertainment in the form of a concert on Boxing Day. In the afternoon the programme was miscellaneous in character. In the evening a cantata by John Guest, entitled "The Prince of Peace," was rendered by a choir of sixty voices, accompanied by orchestra and organ.

FROME.—A series of organ recitals have been given in the Wesleyan Chapel by Messrs. H. Millington, Arthur N. Price, and F. J. Yeatman. They were all well attended.

GEE CROSS.—The annual Christmas choral service was held in the Union Street Congregational Church on Sunday evening, December 29th, the congregation being large. The Rev. H. J. Just occupied the pulpit, and delivered a short address. The music was rendered in a most creditable manner, and reflected credit on all who took part. Mrs. Pickford, Miss Thornley, and Miss Turner were all in good voice, and

their efforts were highly appreciated. The choir sang well, the choruses being given with satisfaction. Mr. Clough presided at the organ with his usual ability. The following were the items given:—Chorus, "And the glory" (Handel); recit, "Behold a virgin" (Handel), Mrs. Pickford; solo and chorus, "O thou that tellest!" (Handel), solo by Mrs. Pickford; recits, "There were shepherds," "And to the angel," "And the angel said," "And suddenly" (Handel), Miss Thornely; chorus, "Glory to God" (Handel); recit, "Then shall the eyes," and solo "He shall feed His flock" (Handel), Miss Turner; solo, "Come unto Him" (Handel), Miss Thornely; anthem, "Gloria in excelsis" (E. Prout).

GLASGOW.—An organ recital was given in Erskine Church, South Portland Street, on December 24th, by Mr. Robert Bell, the organist of the church. His programme was selected from the works of Gluck, Smart, Wely, Batiste, and the vocal solos were given by Miss Craigie and Mr. Smith.

HEYWOOD.—A musical service was given in the Primitive Methodist Chapel, Bridge Street, on Sunday evening, December 29th, when the following selections from the "Messiah" were given:—Mr. J. T. Heywood sang "Comfort ye" and "He was cut off;" Miss A. Farrow sang "But thou didst not leave;" Mr. R. Fletcher, "But who may abide?" The choir gave a rendering of "And the glory of the Lord," "All we like sheep," "Lift up your heads," "Worthy is the Lamb," and the Hallelujah Chorus. Mr. Lot Astley conducted, and Mr. J. G. Taylor presided at the organ.

HORNSEA.—The "Messiah" was performed in the Congregational Church on December 30th by the choir, assisted by some members of the Hull Harmonic Society, and accompanied by a small band under the able conductorship of Mr. William Gibson. The solos were undertaken by Miss M. Hall, Miss Shaw, Miss Burn, Miss Haller, Mr. P. Gaskell, Mr. Blanchard, and Mr. Briggs, all of whom acquitted themselves very creditably. The choruses were likewise well received. Messrs. W. J. Lamb and R. C. Clark Morrison presided at the organ, and proved most efficient accompanists.

IPSWICH.—The first public performance of the newly-formed society, the Nonconformist Choir Union, took place on Thursday, December 19th, in Tacket Street Chapel, when the oratorio "The Captives of Babylon" (by George Shinn, Mus. Bac. Cantab) was given by a choir of about one hundred and fifty voices, comprising members of the various choirs in the town. Mr. J. Hayward conducted, and Mr. A. W. Damant acted as organist. The choir seemed to enter most heartily into the spirit of the oratorio, which is a very creditable work, and well repays any labour bestowed upon it. There was a good audience present, who heartily appreciated the capital manner in which the various numbers were given. The proceeds are to be given to a local orphanage and the Ipswich Sunday School Union.

KILCHRENNAN.—Rev. Mr. Munro, of Barnaline, and others petitioned Lorne presbytery against the introduction of instrumental music in the Free Church, but Mr. Macallister said the majority of his people were in favour of instrumental music, and as no objection had been taken at the time of its introduction, he moved that the petition be not received. This was carried by three to two.

LIVERPOOL.—The members of the Edge Hill Congregational Church Choir invited a number of their friends to meet them at the Brae Street Schools on December 12th. After tea, a varied and interesting programme of vocal and instrumental music, recitations, etc., was gone through. At the close of the proceed-

ings the Rev. S. J. Baker expressed the thanks of the visitors to the members of the choir for the enjoyable evening's entertainment.

RYDE.—The musical service at the Congregational Church is becoming increasingly interesting and efficient. On December 22nd carols were sung after a shortened evening service. Mr. W. E. Notcutt is arranging a choral festival in which all the Congregational choirs in the Isle of Wight are invited to take part.

SALCOMBE.—Miss Jelland, organist of the Courtenay Park Church has been presented with a silver teapot.

WELLINGBOROUGH.—Mr. H. Sawyer (Choir Secretary of the Congregational Church) and Mrs. Sawyer recently celebrated their silver wedding by inviting the choir to a meat tea. The Rev. T. Stephens congratulated Mr. and Mrs. Sawyer upon the happy event, and expressed good wishes for their future. Mr. Sawyer responded in a neat speech. Over 100 persons were present, including the three ministers. Mr. H. D. Turner, of Bramley, Leeds, the newly appointed organist of the church, was among the company. The musical part of the evening was exceedingly good. Miss Florrie Stephens, R.A.M., violinist, played in excellent style a March by Raff, and a Canzone, also by Raff, and was deservedly encored. Miss Clara Simco, of Birmingham, rendered Goddard's No. II. Mazurka in splendid style, and also took part in a piano duet with Mr. H. D. Turner. Mrs. Huckson sang "Douglas Gordon" and "The Lady of the Lea" in a very finished manner, and was loudly applauded. Mr. Baily, of London, (bass) also sang; and several members of the choir contributed various items to the programme. The choir gave selections from the music used at the Nonconformist Choral Festival at the Crystal Palace. A very pleasant evening was spent.

WORKSOP.—The Primitive Methodist Choir raised £13 10s. for the chapel and school funds by carol singing.

Correspondence.

(We shall be glad to receive communications from any of our readers on questions likely to be of general interest.)

CHURCH CONCERTS AND PARISH RATES.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—I have several times made inquiry into this matter, which every now and again causes a flutter amongst the deacons and church officers. I believe I am correct in saying that so long as the profit of the concert or organ recital is for the church, and not for any outside object, there is no risk of the building being rated to the parish. If the proceeds go to some other object, the building, in the eyes of the law, is being used for a source of profit, and is therefore liable. I doubt, however, if the rating authorities would be very strict if the object was a charitable one. In either case it is advisable to sell tickets quite away from the premises. A charge is made for admission to our cathedral festivals, but we never hear of a threat of rating on that account, as the proceeds are invariably devoted to some local charity.—Yours truly,

LEX.

MUS. DOC. DEGREE.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—At the soirée of the Nonconformist Choir Union Dr. Turpin stated that the Archbishop of Canterbury

has power to confer the degree of Doctor of Music upon a Nonconformist musician, provided, of course, that he is otherwise eligible. Is this correct? I have always understood that the honour can only be conferred upon those who have done much for the music of the Established Church. Perhaps some of your readers can enlighten me on the subject. It would be interesting to see the exact wording of the document vesting the Archbishop with this power.—Yours truly,

INQUIRER.

Reviews.

Christ our Redeemer. A Sacred Cantata for Children's Voices. By George Stokes. (J. Curwen & Sons, Warwick Lane, E.C. 2s.)—Those in charge of Sunday School music will be glad to see this excellent cantata. It is written chiefly for first and second trebles, though occasionally an alto part is added. The solos are pretty and well suited to children's voices. The introduction of such a work as this into the Sunday School would greatly interest the scholars.

The Organist's Quarterly Journal. Part lxxxv. (The London Music Publishing Co., 54, Great Marlborough Street, W.)—Contains five pieces: namely, a graceful but simple *Andante*, by Kellow Pye; a *Choral*, by D. Helps (Leipzig); a *Transcription* from "Immanuel," by Dr. Spark; a showy *March*, by B. C. Wainwright; and an *Andante*, by Arthur Pearson. Organists will find this a useful number.

Congregational Psalmist — Additional Anthems. Edited by Dr. Allon. (Hodder & Stoughton, 2s. cloth.)—Congregations using Dr. Allon's "Congregational Psalmist" will appreciate this supplement to the anthem book. The selection is a wise one, for though comprising several simple compositions, the bulk of them are elaborate. Several of Handel and Mendelssohn's choruses are included, and amongst what may be termed "Festival Anthems" are "I will magnify Thee" (Goss), "Praise the Lord" (Elvey), "The radiant morn" (Woodward), "What are these?" (Stainer), "O Lord, how manifold!" (Barnby). This supplement alone might be advantageously adopted by choirs to be used on special occasions.

Eventide. Nocturne for Piano. By J. L. Phillips. (E. Donajowski, 14A, Great Marlborough Street, W. 3s.)—A simple but very pleasing composition; very suitable for teaching purposes.

The Old Stage Coach. Galop. By Stocks Hammond. (A. Klein & Co., 3, Holborn Viaduct, E.C. 4s.)—This is a vocal galop, and will be greatly enjoyed by children, for in addition to the lively vocal part, the crack of the whip is marked to come in at certain places.

Seek ye the Lord. Anthem. By J. A. Crapper. (Jedburgh. 3d.)—Opens with a solo (a nice flowing melody), following which the words are repeated in a simple chorus.

To Correspondents.

W. S.—Thanks, but we cannot use it just now.

T. P.—It was in 1852.

J. F.—Get Bach's Fugues, edited by Dr. Bridge and Mr. Higgs; published by Novello & Co.

A. L.—It is fixed for Saturday, June 7th, at 4 p.m.

T. W.—(1) Yes. (2) Yes. (3) No.

G. H.—In a month or two.

The following are thanked for their letters: W. L. (Peterborough), S. A. (Manchester), T. F. (York), G. E. (Bournemouth), M. O. (Bromley), C. S. (Plymouth), G. H. (Ross), F. C. (Brighton), J. A. F. (Leicester), T. B. (Torquay), A. L. (Glasgow).

Staccato Notes.

MR. HENRY LESLIE is retiring into private life, and a testimonial is to be presented to him.

THE "Messiah" was performed by the Royal Choral Society at the Albert Hall on the 1st ult.

THE Crystal Palace Concerts will be resumed on the 8th inst.

MR. HENRY LLOYD, youngest brother of Mr. Edward Lloyd, has made his *début* as a tenor vocalist.

MR. EDWARD LLOYD, accompanied by Mr. N. Vert, sails for America on March 15th.

SEÑOR GAYARRE, a celebrated operatic tenor vocalist, died at Madrid on the 2nd ult. of pneumonia, following an attack of influenza.

THE National Society of Professional Musicians held their Annual Conference at Bristol, commencing on the 7th ult. Mr. E. Prout read a paper on the study of counterpoint; Mr. J. Spencer Curwen on popular musical education; Dr. Longhurst on the orchestra; and Dr. E. J. Hopkins on certain old organ-builders and their works.

MR. MAYBRICK has re-appeared on the concert platform.

MANY well-known personages in the musical world have been attacked by the influenza epidemic. Amongst others are Dr. A. C. Mackenzie, Miss MacIntyre, Miss Liza Lehmann.

Accidentals.

A LARGE audience was present one night at an East End concert-hall. A lady singer, a little *passée* as to years, and whose voice was not so good as it used to be, failed to please the audience, and they groaned and hissed in rather a brutal fashion, whereupon a person in the gallery called out, reproachfully: "Let the bloomin' old gal have fairplay!" Then the lady came down to the footlights, and, with marked distinctness, expressed her satisfaction that in the assembly before her there was "at least one true gentleman."

HERE is a new story of Paganini. One time in Paris he jumped into a cab, and ordered the driver to make quick time to the theatre, where an impatient audience was waiting to hear him perform the famous prayer of Moise on one string of his violin. "What's the fare?" he inquired. "For you, sir," said the driver, "ten francs." "You jest," laughed the great violinist. "Not so; you charge as much for a place at your concert." Paganini was silent for a minute, and then, with a complacent glance at the over-reaching cabman, said, handing him a decent fare: "I'll pay you ten francs when you drive me on one wheel."

A DOUBTER. She: "So you don't believe the stars ever sang together?" He: "No. If they were stars they would not be singing solos." She: "Indeed! But you ought to remember that the ordinary chorus doesn't sing together, either."